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LESSONS ON THE PRACTICE of SINGING, WITH AN

ADDITION of the CHURCH TUNES, in four Parts, and a Collection of
HYMNS; CANONS, AIRS and CATCHES, for the Improvement of Beginners.

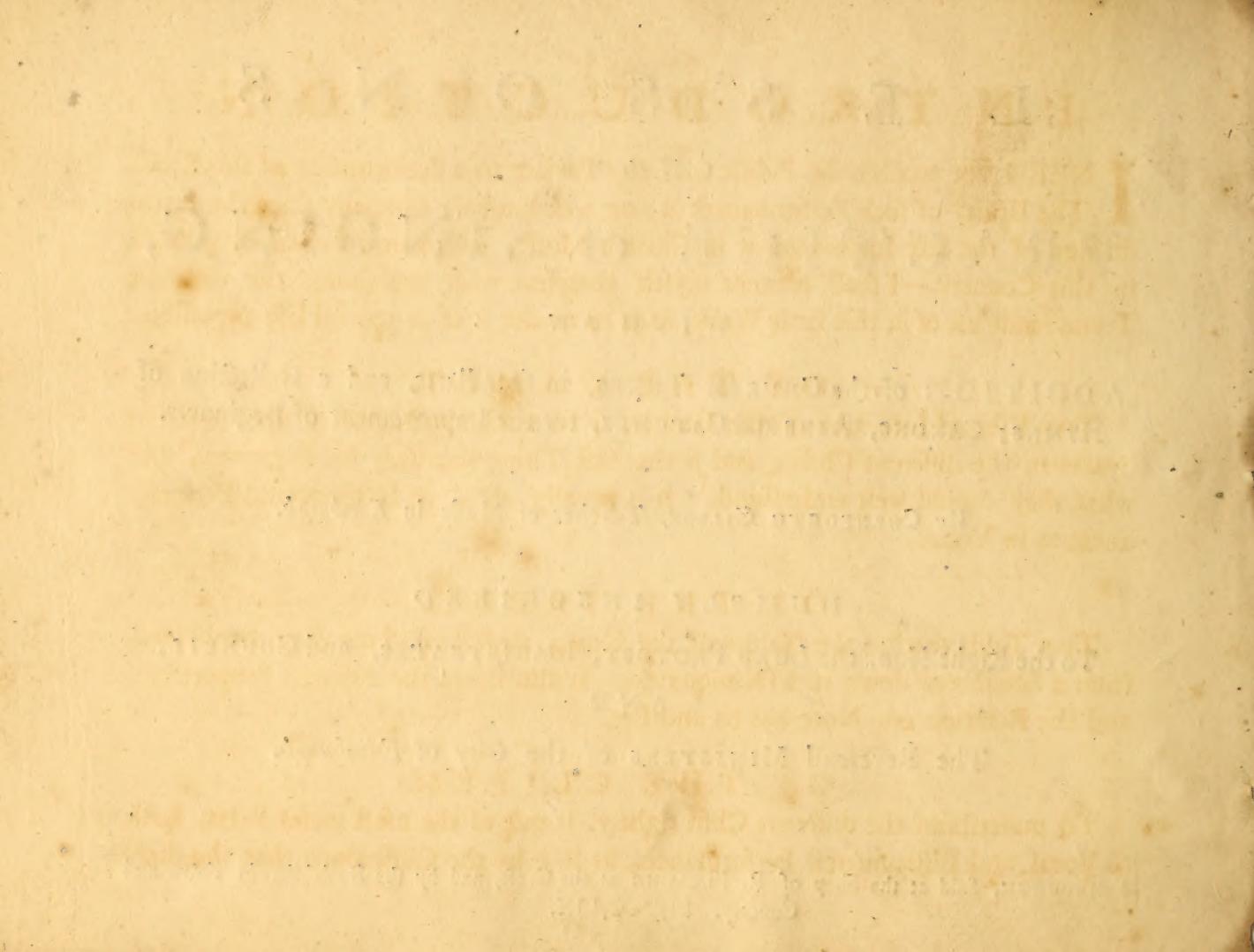
✓✓

By CORNFORTH GILSON, Teacher of Music in *Edinburgh*.

HUMBLY INSCRIBED
To the Right Hon. the LORD PROVOST, MAGISTRATES, and COUNCIL,
AND
The Reverend MINISTERS of the City of *Edinburgh*.

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INTRODUCTION.

I NEED not trouble the Public with any Preface to a Performance of this Kind. The Utility of such Performances is now well known ; especially since the Introduction of the late Improvement in Church Music, which now so happily prevails in this Country.—I shall content myself therefore with explaining the different Terms made use of in this little Work, so as to render it of as general Use as possible.

OF THE GAMUT.

THE Use and Intention of the Gamut, is to teach the Names of the Lines and Spaces in the different Cliffs ; and is the first Thing necessary for Beginners, and what they should well understand. It is equally useful in Instrumental Performances as in Vocal.

OF THE TABLE.

THE Table teaches the Names of the Notes, and shews how they are divided, from a Semibreve down to a Demiquaver. It also shews the different Proportions, and the Relation one Note has to another.

OF THE CLIFFS.

To understand the different Cliffs rightly, is one of the most useful Parts, both of Vocal and Instrumental Performances, as it is by the Cliffs alone that the different

rent Parts of the Performance are known. There are three treble Cliffs ; the first is the Gsolreut, and the other two, the Csolfaut on the first and second Lines. The Csolfaut on the third Line is called the Counter-tenor ; the Csolfaut on the fourth Line, is called the Tenor, and the Ffaut on the fourth Line, is called the Bass. The principal Use of the Cliffs in Vocal Music, is to class the Voices proper for the different Parts in the Performance. They also enable the Performer to give the proper Tone to each particular Part of the Composition. The Gsolreut, or Treble, is the highest ; the Csolfaut on the first Line is two full Tones, or a third, lower ; and the Csolfaut on the second Line, is a fifth lower than the Gsolreut. The Csolfaut on the third Line, or Counter-tenor, is a seventh lower than the Gsolreut ; the Csolfaut on the fourth Line, or Tenor, is a ninth lower than the Gsolreut ; and the Bass is a fifth lower than the Tenor ; so that by knowing the Cliffs, you are at no Loss to find the Tone of each Part in any Piece or Composition.

O F K E E P I N G T I M E.

THIS is one of the nicest and most necessary Parts of Music. Without it the finest Compositions are rendered mere Discord and Confusion. The easiest Method to render this understood and acquired, is by using several Motions of the Hand, which differ according to the Movement of the Piece your are to perform. Time is divided into two different Species, Common Time and Triple Time. Common Time

Time is beat by four Motions, two with the Hand down, and two up, which Manner of beating is continued through all my Lessons in Common Time, except the 26th, which is beat by two Motions, one down and one up. These Lessons are intended as well for Improvement in hitting the Distances of Thirds, Fourths, &c. as for learning the Time: Besides, the going through such a Number of Lessons, many of which have great Execution, will much improve the Throat, and gradually teach the Beginner to read.

TRIPLE Time is beat by three Motions, two with the Hand down, and one up; which Method is used through all the Lessons in Triple Time, excepting Lesson 35th, which is marked $\frac{6}{4}$, which can only be beat with two, one down and one up; likeways Lesson 36th, marked $\frac{6}{5}$, which also can only be beat with two; and Lesson 39th, marked $\frac{12}{8}$, which may be beat either by four or two Motions. These Marks being always put by the best Masters, as a Species of Triple Time, I do not pretend to contradict them, but only give the Directions as to the Manner in which they are usually beat.

Of G R A C E S in Singing.

THE three last Lessons, which are numbered 44, 45, and 46, are the same with one another, and will admit of the same Harmony; only I have endeavoured to make a Distinction betwixt the Church Stile and that of Concert Music. The first of these is wrote entirely plain, without any Graces, and when sung, will

will appear very insipid, for want of the *Appoggiature*, (or small hanging Note;) unless it be sung by a Master, who will naturally place the *Appoggiature*, and adject the Graces according to his own Taste. I have in the second Lesson placed the *Appoggiature*, to shew young Beginners the proper use of it; and when they advance so far, as to be able to sing or play them both Ways, they will easily be convinced of the Beauty which it adds to the Performance. The third of these Lessons is intended to shew the Performer the great Difference of Taste that ought to be used betwixt the Church and Concert Music; the one solemn, and the other lively, of which I am convinced this short Specimen will easily satisfy them.

I have altered the Situation of the Parts in the Psalm Tunes, agreeably to the Practice of all experienced Writers on Music; for it is certain, that what is vulgarly called the Tenor, is undoubtedly the Treble, as it is the principal Part, and the first Production of the Composer. This Part ought properly to be sung by Women, Girls, or Boys: The Counter-tenor should be sung by Men of great Compass in the Top of the Voice: The Tenor may be either sung by Men, or by Treble Voices, as a Tenor Voice and a Treble are so near Unisons; but it is certainly intended for Men. As to the Bass, it is intended to be sung by Men of great Depth of Voice. But as frequently these Parts cannot be distributed so properly as the Master or Director could wish, in that Event the Voices you have must be divided to the best Advantage.

Gradus ad Pysch

Pysch in alte Tia

Tia

Tia

Sod

Pa

Mi

La

Si

Fa

Ea

Ea

Ea

Ea

Ea

Ea

Ea

Ea

Sol

Fa

Mi

La

Tia

Sod

The Table



Common Time C $\frac{2}{4}$ Triple Time $\frac{3}{4}$ $\frac{3}{2}$ $\frac{4}{3}$ $\frac{3}{8}$ $\frac{3}{16}$ $\frac{7}{8}$ $\frac{13}{16}$ $\frac{9}{8}$ $\frac{5}{8}$

At Sharp ♯ At Flat ♭ At Natural ♮ At Tie At Slur

Cliffs, Lines, and Spaces.

The Gsoltreut or Treble Cliff [to be Sung by Treble voices.]

Lines

Elami Gsoltreut Bfabemi Dlasol Ffaut in Alt

Spaces

Ffaut Alamire Csolfa Ela Gsoltreut in Alt

The Gsoltreut Cliff on the first line [to be Sung by Treble Voices.]

Lines

Csolfaut Elami Gsoltreut Bfabemi Dlasol

Spaces

Dlasotre Ffaut Alamire Csolfa Ela

The Gsoltreut Cliff on the Second line to be Sung by Treble Voices.]

Lines

Alamire Csolfaut Elami Gsoltreut Bfabemi

Spaces

Bfabemi Dlasotre Ffaut Alamire Csolfa

The Counter Tenor Cliff. [to be Sung by Men who have great Compos in Voice.]

Lines

Ffaut Alamire Csolfaut Elami Gsoltreut

Spaces

Gsoltreut Bfabemi Dlasotre Ffaut Alamire

The Tenor Cliff.

To be Sung by Men who have lesser Compass in voice.

3

Lines

D'noire

F'faut

Alamire

Csolfaut

Elami

Spaces

Elami

Gsoltreut

B'sabemi

D'solotre

F'faut

The Bass Cliff.

Lines

Gamut

B'mi

D'solotre

F'faut

Elamire

Spaces

Are

Cfaut

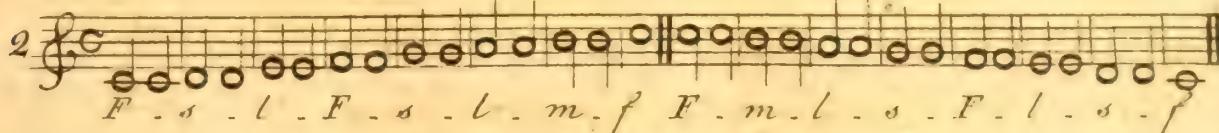
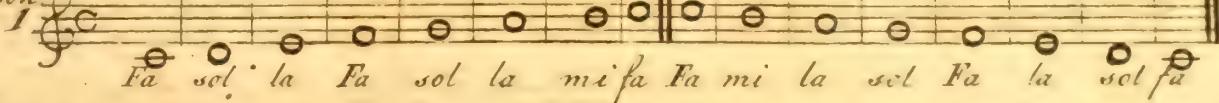
Elami

Gsoltreut

B'sabemi

Lessons in Common Time

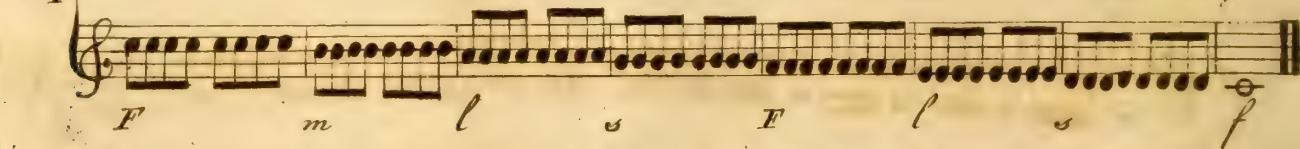
Lesson



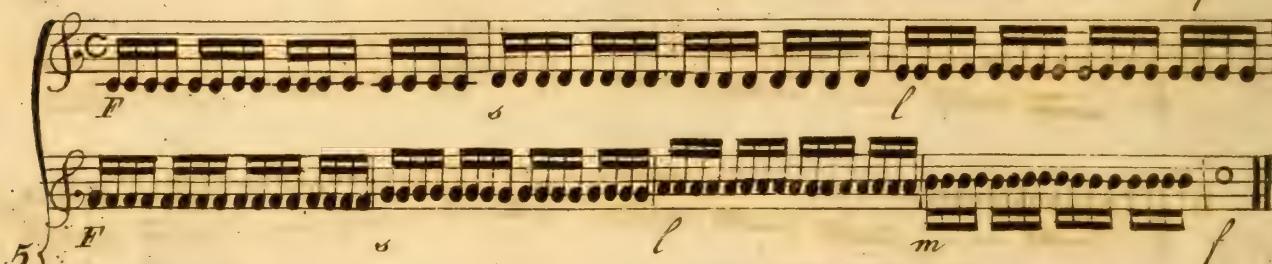
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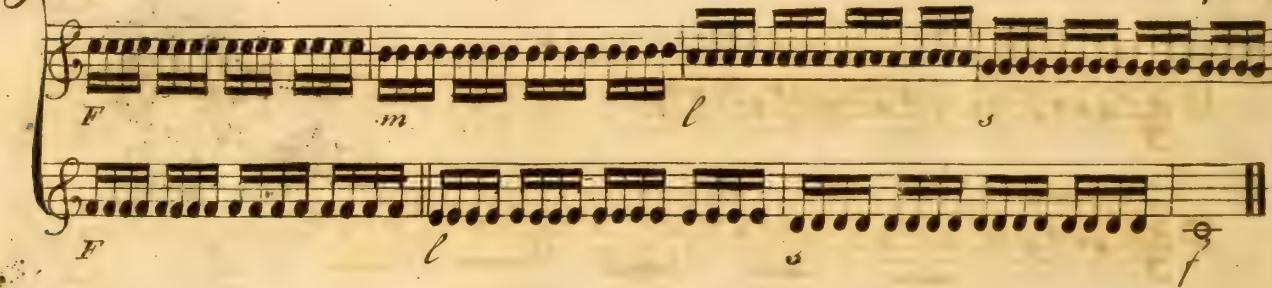
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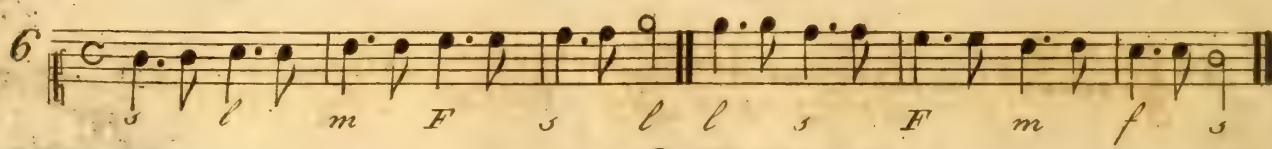
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5



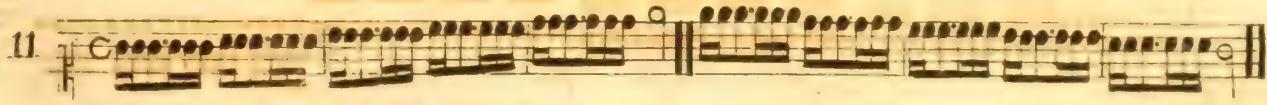
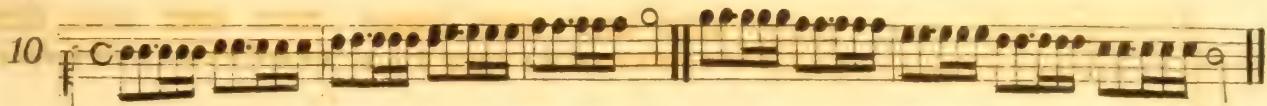
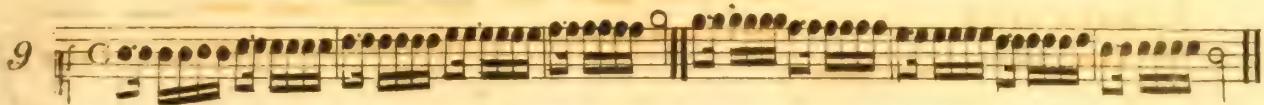
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7



Lesson



Variations on the Distance of 3.^{ds}



6



17



18

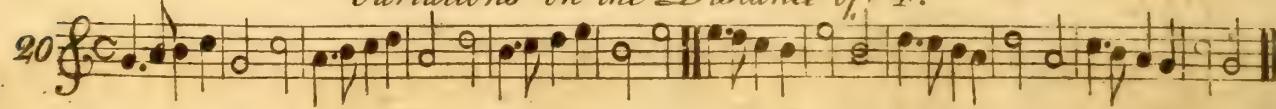


19



Variations on the Distance of 4. ths

20



21



22

Variations on the Distance of 5.^{ths}

23

24

25

26

Driving Notes in the Third

27

8

Driveing Notes in the 4th

Lesson 28

29

Driveing Notes in the 5th

Lessons in Triple Time

Variations on the 3^d

30

31





36



37

38



38

39



39

Lessons on the use of Rests

11

Lesson 40

41

42

43

12 *Of Graces in Singing.*

Lesson 1. The plain Notes without Graces



Lesson 2.

The same peice, with such Graces as is used in Singing Church Music.



Lesson 3.

The same with such Graces as are used in Singing Songs.



Dundee Tune

London Tune

Dumfermline Tune

Handwritten musical score for 'Dumfermline Tune' on four staves. The music is in common time, with a key signature of one sharp. The notes are represented by open circles. The score consists of four staves, each with a different clef (G-clef, F-clef, C-clef, and bass clef). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. There are several rests and a few grace notes indicated by small 'x' marks. The score is written in brown ink on a light-colored background.

Abby Tune

Handwritten musical score for 'Abby Tune' on four staves. The music is in common time, with a key signature of one sharp. The notes are represented by open circles. The score consists of four staves, each with a different clef (G-clef, F-clef, C-clef, and bass clef). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. There are several rests and a few grace notes indicated by small 'x' marks. The score is written in brown ink on a light-colored background.

Newton June

15

French Tune

Jedburgh Tune

Handwritten musical score for "Jedburgh Tune" on four staves. The score includes time signatures such as common time (C), 6/8, and 5/4. Key changes are marked with sharps (F#) and flats (Bb). The music consists of a series of eighth and sixteenth note patterns.

Martyr's Tune

Handwritten musical score for "Martyr's Tune" on four staves. The score includes time signatures such as common time (C), 6/8, and 5/4. Key changes are marked with sharps (F#) and flats (Bb). The music consists of a series of eighth and sixteenth note patterns.

81 Psalm June

15

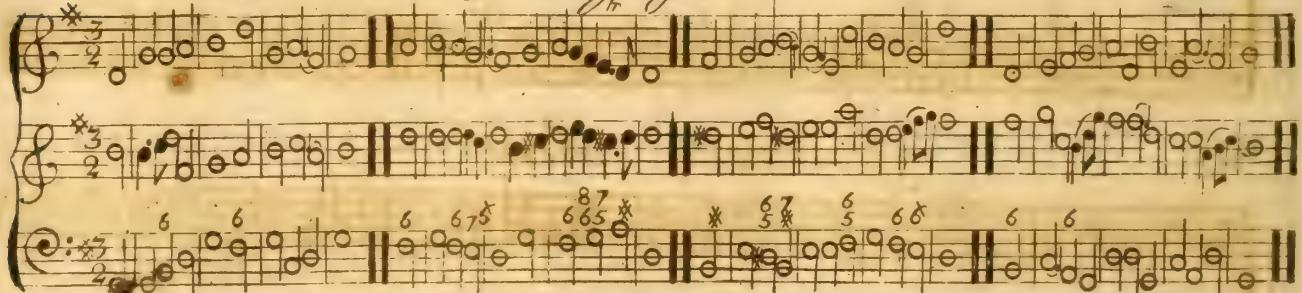
New Gray Friars Tune

16

Heriot's Tune



149 Psalm Tune



Old Gray Friars Tune



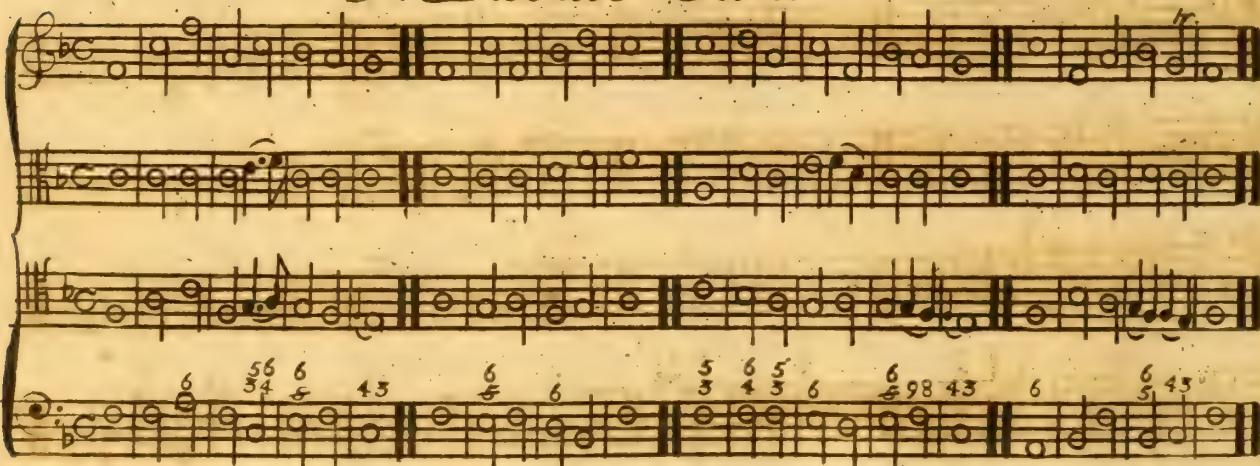
St. Mary's Tune

17

Handwritten musical score for St. Mary's Tune, featuring four staves of music. The music is written in common time (indicated by 'C') and uses a variety of note heads (circles, crosses, etc.) and rests. The fourth staff includes a series of numbered chords: 43, 6, 5, 76, 6, 5, 4, 7, 76, 43, 7, 6, 43, 7, 5.

St. Paul's Tune

Handwritten musical score for St. Paul's Tune, featuring four staves of music. The music is written in common time (indicated by 'C') and uses a variety of note heads (circles, crosses, etc.) and rests. The fourth staff includes a series of numbered chords: 6, 5, 7, 7, 6, 5, 43, 7, 6, 43, 6, 5, 5, 7.

S. Ann's Tune*S. David's Tune*

J. James's June

19

Bristol Tune

20

100 Psalm Tune

56 56 56 56 43 57 43 5 5 43 6 43 5 6 6 6 5 - 4 3

St. Giles's Tune

* - 6 * 6 5 7 6 5 * 6 7 7 6 6 6 5 - 4 *

Edinburgh Tune

(21)

Handwritten musical score for "Edinburgh Tune" with six staves of music. The score includes various musical markings such as dynamic signs, rehearsal numbers, and performance instructions.

Staff 1: Treble clef, common time. Measures 1-4. Key signature: B-flat major (two flats).

Staff 2: Treble clef, common time. Measures 1-4. Key signature: B-flat major (two flats).

Staff 3: Treble clef, common time. Measures 1-4. Key signature: B-flat major (two flats).

Staff 4: Treble clef, common time. Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6/3, 6. Measure 2: 6/3, 6. Measure 3: 6 - 6. Measure 4: b7. Measure 5: 6 5, 6. Measure 6: 6 5, 6. Measure 7: 6 5, 6. Measure 8: 6 5, 6.

Staff 5: Bass clef, common time. Measures 1-4. Key signature: B-flat major (two flats). *pia.* (pianissimo) in measure 1. *for.* (forte) in measure 4.

Staff 6: Bass clef, common time. Measures 1-4. Key signature: B-flat major (two flats).

Staff 7: Bass clef, common time. Measures 1-4. Key signature: B-flat major (two flats). Measure 1: 6 b6. Measure 2: 7 b7. Measure 3: b6 6/3. Measure 4: 6 b6, 6 6/3. Measure 5: 6 b6, 6 6/3. Measure 6: 6 b6, 6 6/3.

(22)

S.^t Mathew's Tune. Reduced to Common Time

The musical score is composed of six staves of music, each representing a single line of a harp. The music is in common time and uses a treble clef. The notes are represented by open circles (white note heads) and filled circles (black note heads). Some notes have stems and some have stems with small numbers (e.g., 6, 5, 7) indicating pitch or rhythm. The score is on aged, yellowed paper.

148 Psalm Tune

(23)



New Church Tune



(24)

Olgin June

Culros. Fine

Communion Hymn.

2

Glory be to God on high, and in Earth peace, and in Earth Peace, good will towards Men,

Glo: &c

6 6⁸⁷

65

6⁵⁷

Glo: &c

We Praise thee, We Bless thee, We Worship thee, We Glorifie thee.

We give thanks to thee for thy great Glory, O Lord God Heavenly King,

God the Father Al-migh-ty, O Lord the on-ly Begotten Son Jesus

Christ, O Lord God Lamb of God, Son of the Father, that takest a-way the Sins of the

World, have Mercy upon us, thou that takest away the Sins of the World have Mercy upon us

on us. Thou that takest away the Sins of the World, receive our stray'r,

Thou that Sittest at the right hand of God the Fa-ther, have Mer-

cy upon us, have Mercy upon us, have Mercy upon us, For thou

The musical score consists of four systems of music. The top system has three staves: soprano (F clef), alto (C clef), and bass (F clef). The middle system has three staves: alto (C clef), tenor (C clef), and bass (F clef). The bottom system has three staves: bass (F clef), bass (F clef), and basso continuo (F clef). The music is in common time, with various key signatures (e.g., F major, C major, G major, D major) indicated by Roman numerals. The vocal parts are written in a cursive, handwritten style. The basso continuo part includes basso continuo notation with dots and dashes. The score is for three voices with basso continuo.

only art Holy, thou only art the Lord, thou on ly O Christ, thou

only O Christ, With the Ho ly Ghost, art Most High, In the Glo ry

of God the Fa ther, A men.

Hallelujah

27

Halle-lujah Halle-lujah Halle-lujah Halle-lujah Halle-lujah

Hála:

While - *lijah* *lijah*

Flal:

Halle-lu-jah

Halle-lu --- jah

hallo -- lu-jah hallo -- lu-jah hallo -- lu-jah

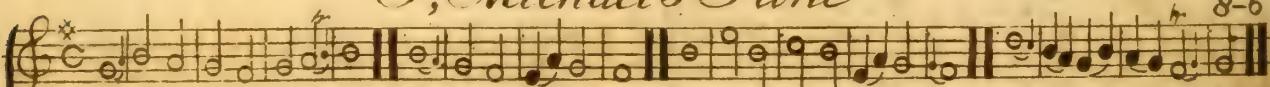
Halle-lu-jah Hallelujah *Ps. Peter's Tune*

A handwritten musical score for three voices: Soprano, Alto, and Bass. The score is in 3/4 time. The Soprano and Alto parts are in treble clef, while the Bass part is in bass clef. The music features various musical markings, including dynamic signs (e.g., forte, piano), slurs, and a tempo marking of 8-6. The score is written on three staves, with the Bass staff at the bottom, the Alto staff in the middle, and the Soprano staff at the top.

A Hymn



St. Michael's Tune



Chorus in the Critoria of Saul

29



Treble:

Alto:



thousands, ten thousand praises are his due ten thousand praises

are his due

ten thousand praises

are his due

ten thousand praises are his due

Ascension Hymn

Hail the day that saw him rise Ravish'd from our wishful Eyes Christ awhile to Mortals giv'n

Reascends his native heav'n there the pompous triumph waits lift your head e-ternal gar-tas

N'ide unfold the radiant scene take y' king of Glo-ry in take the king of Glory in

S:t John's Tune

86

God Save the King

31

Handwritten musical score for "God Save the King" featuring three staves of music and lyrics.

The score consists of three staves of music, each with a key signature of $\text{F}^{\#}$ (one sharp), a time signature of $3/4$, and a tempo of 120 BPM. The music is divided into three sections by double bar lines.

The lyrics are as follows:

Vane let thy Trumpet sound toll all the World around great George is king Tell Rome and
France and Spain Britannia scorns their chain all their vile arts are vain great George is king

Let Ambition

Let Ambition fire thy Mind thou wert born O'er Men to Reign

Let

Let

Not to follow flocks de-sign'd Scorn thy Crook and leave the Plain.

Scorn thy Crook

affetuoso on Sophocles by Simonides by 3 Voices 33

Windle Gentle ever green to form a Shude around the Tomb Where Sophocles is
laid Sweet I-vy windle thy Boughs and inter-wine with Blushing
Roses and the Clustering vine Thus will thy lasting leaves with
Beauties hung prove grotefull Emblem of the Lays he Sung

Allegro A Catch by 3 Voices

Would you sing a Catch with pleasure justly mark justly mark Both air and
Measure justly mark both Air and Measure Never Strain with Boggling
Throat Fa sol la Fa sol Note by Note but told by lead or Glibly follow boldly
lead or be bogglingly follow with glee with spirit as youd swallow.

34 *Andante Larghetto* *On Anaoreon by Antipater* *by 3 voices*

This Tomb be thine A nacron all a round Let I vy Wreath all a-
round let I vy Wreath let Flon-rets deck the ground let florrets deck
the ground. And from its Earth enriched with such with such a
prise let Wells of Milk and Streams of Wine a-rise Wells of
Milk and Streams of Wine a-rise of Wine a-rise
So shall thine Ashes yet a pleasure know So shall thine Ashes
yet a pleasure know if any pleasure reach the Sh-
odes the Shodes below.

Canon.

by 3 Voices 35

Hey hoe to the green Wood now let us go sing heave and hoe and there shall we find
Hey hoe to the green Wood now let us go sing heave and hoe
Hey hoe to the green Wood now let us go sing
both Buck and Doe sing heave and hoe the Hart and Hind & the little pre-
and there shall we find both Buck and Doe sing heave and hoe the
heave and hoe and there shall we find both Buck and Doe sing heave and
---ty Roe sing heave and hoe Hey hoe to the green Wood now
Hart & Hind & the little pretty Roe sing heave and hoe hey hoe
and hoe the Hart & Hind & the little pretty Roe sing heave and hoe

Canon.

by 3 Voices

Hail Hail green fields and sha-dy Woods Hail Crystal streams that still run
 pure Hail Crystal streams that still that still run pure. Hail natures uncorrupted
 goods where Virtue only dwells secure where Virtue only dwells secure. Free from
 vice and free from care age has no pain nor youth a snare nor Youth a snare Hail

Catch.

by 3 Voices

Under this stone lies Gabriel John in the year of our Lord one thousand and
 one Cover his head with Turf or Stone tis all one 'tis all one with turf or
 Stone tis all one Pray for the soul of gentle John if you please you may or
 let it alone 'tis all one.

The Spring

37

Hail! hail! re-viv'd reviving Spring fair type of' heav'ns E-ter-nal Year

Hail! &c.

Hail! &c.

fair type of' heav'ns E-ter-nal Year While natures work thy praises

Sing to Gratitude to Gratitude sa-lutes thee here to Gratitude to Gratitude sa

38

lutes thou here. Swell gently swell swell gent-ly swell the
solemn Song swell gently swell gently swell the solemn Song.

Now pour the bound-ing notes long now pour the bounding Notes along.

6 5 3 4 5 6 5 6 6 5 6 5 3 4 5 6 5 6 6 5 6 5 3 4 5 6 5 6 6 5 6 5 3

I am bidden to Chousa-bere To Echo back the common Day did as they join in

I am bidden to join in boun-ty's hol-li-day to join in boun-ty's he-li-day to you in

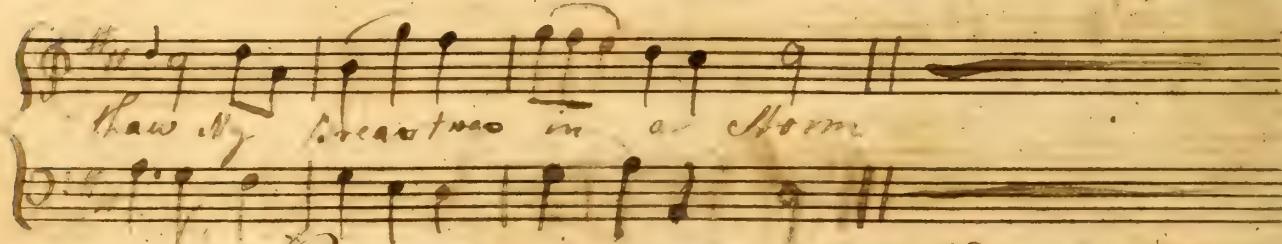
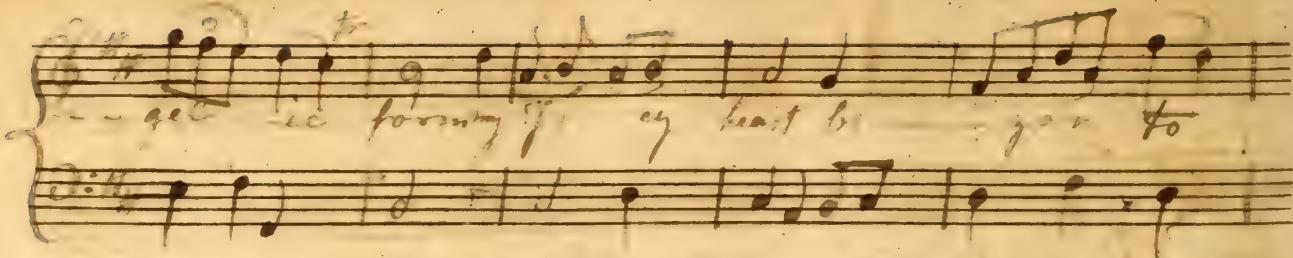
boun-ty's he-li-day To God the universal king be sacred ev-ry morn-ing Chos

sacred ev-ry grateful Choir in endless hymns all praises. Sing that endless
 65 87 65 * 87 65 6 7 6
 bounty can inspire in endless hymns all praises. Sing that endless bounty can in-
 5 6 5 6 6 6 5 6 6 6 6 5 3
 spire in endless hymns all praises. Sing that endless bounty can in spire
 6 6 6 5 6 6 6 6 6 5 3

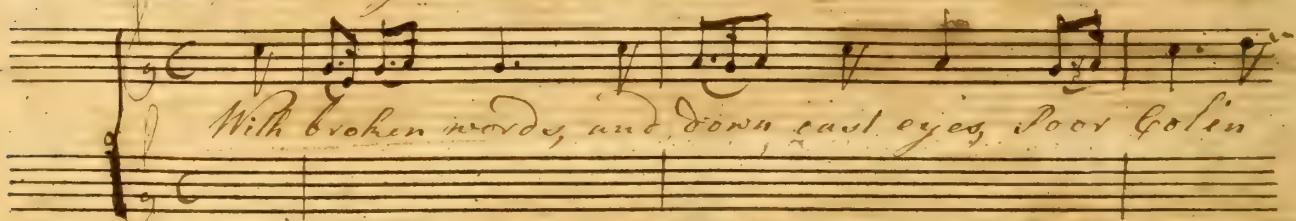
The Happy Room

Handwritten musical score for "The Happy Room" featuring five staves of music. The score includes lyrics in the vocal line. The vocal line starts with a melodic line, followed by a section with a bass line, then a section with lyrics, another section with a bass line, and finally a section with lyrics. The lyrics are as follows:

in the happy room
on a sunny day
we sing
but now
in a al thought
when han-
del from



1 Now my heart that we should slender.



Handwritten musical score for a piano-vocal piece. The score consists of four systems of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are written in an English dialect, likely Old English or Middle English, and are as follows:

... in. It is my heart that we shoulde Sunder, in othero
I am cold as snow, But kindle with thine eyes like Tinder, from
thee with pain I'm forc'd to go; it breakes my heart that
we shoulde Sunder.

Below the fourth system, the title "Lady Sempronie Croft's Lament" is written in a cursive hand, with "Lament" written in a larger, more formal script. The piano accompaniment is indicated by a treble clef and a bass clef, with a dynamic marking of "f" (fortissimo) and a tempo marking of "64". The vocal line is indicated by a treble clef and a bass clef, with a dynamic marking of "ff" (fortississimo) and a tempo marking of "8".

Arno's Vale,

When here Lucinda first o'er came, Where Arno rolls his

ever stream; How bright the Nymphs the swains how

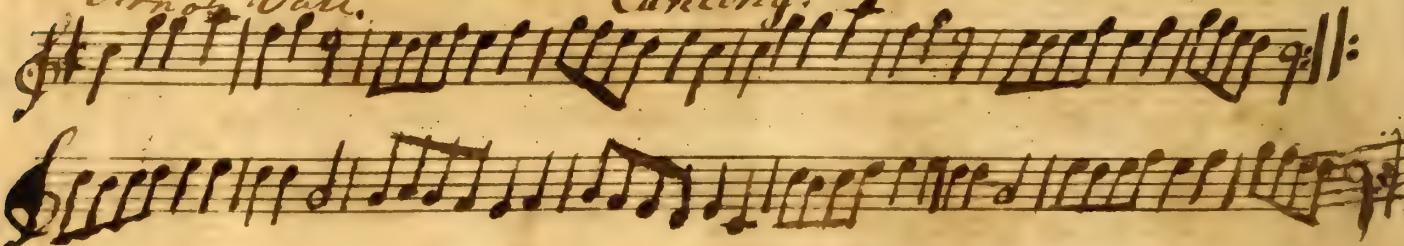
gay, Content inspir'd each rural lay. The Birds in livelier

concert sung, the Grapes in thicker clusters hung;

All look'd as joy could never fail, Among the sweets of

Arno's Vale.

Catileng.



He comes,

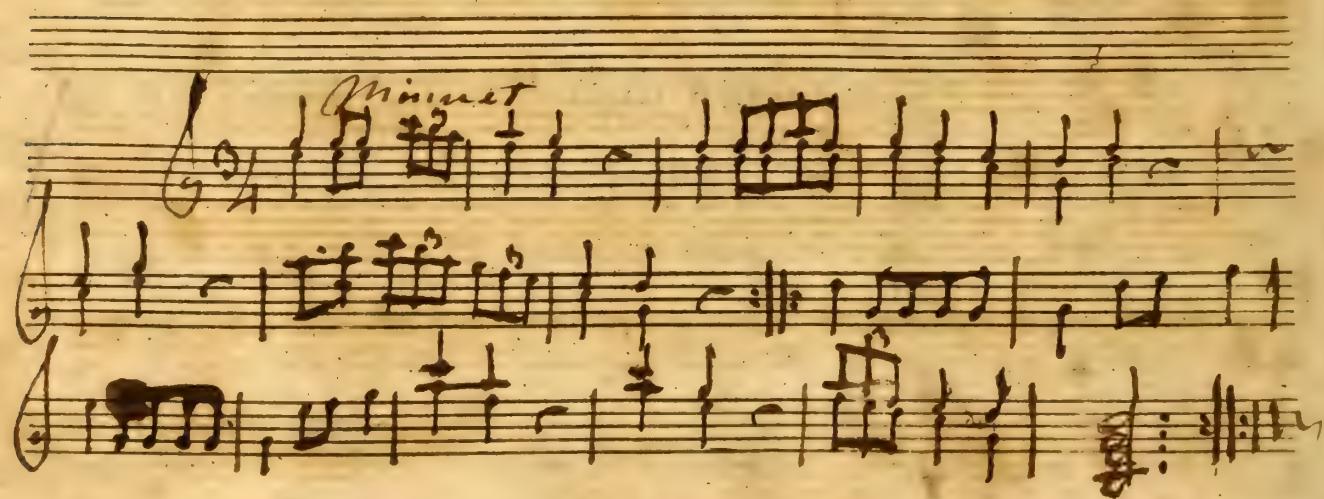
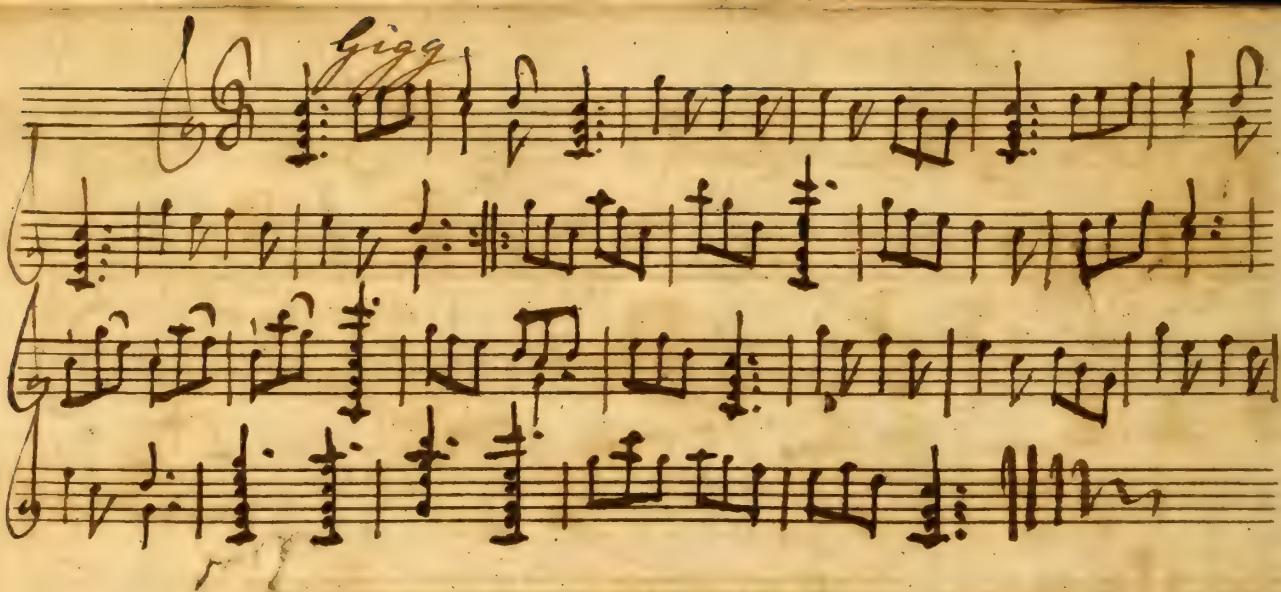
He comes he comes the Hero comes, cloid round by a trumpet

Beat beat your Drums, from Port to Port let

Cannons roar His Welcome to the British Shore

Welcome, Welcome, Welcome Welcome to the

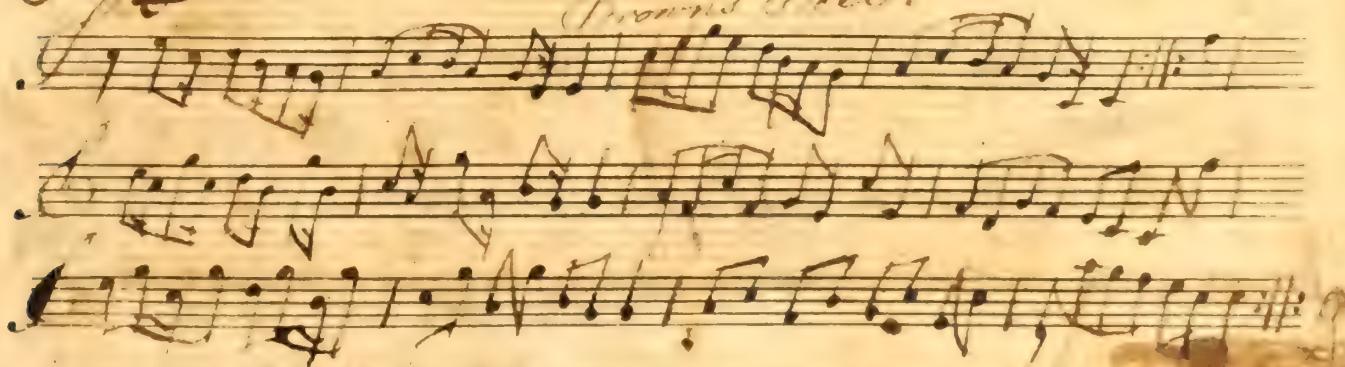
British Shore. Look, here.



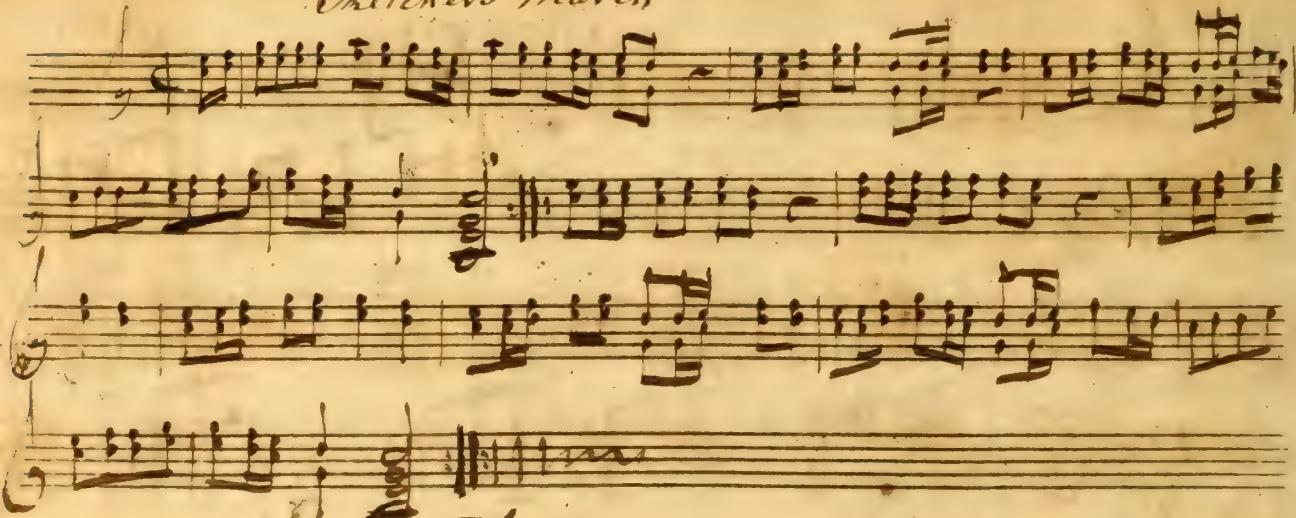
March



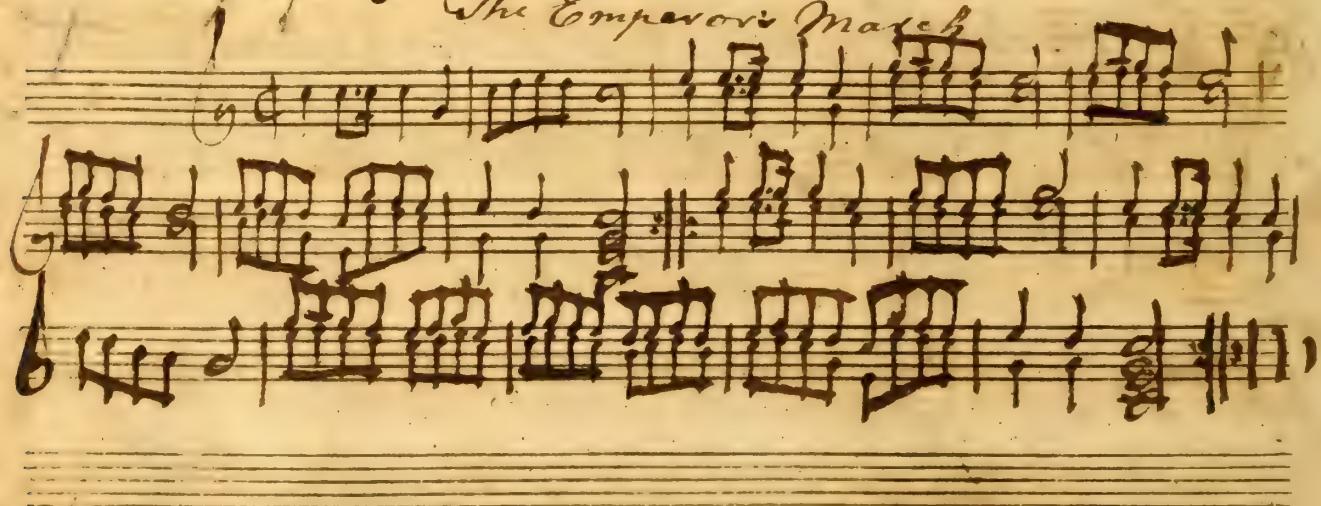
Brown's March.



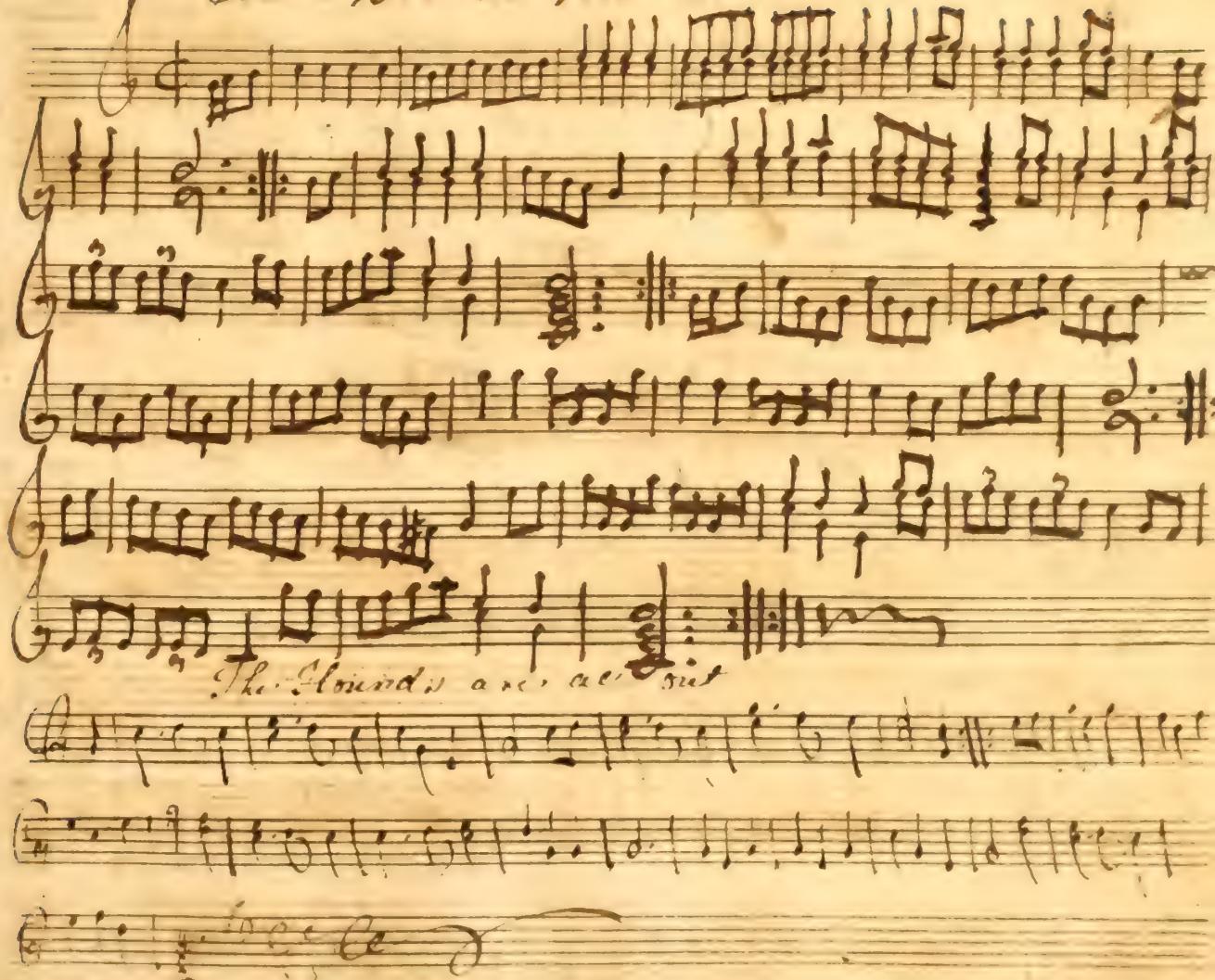
Sketches March



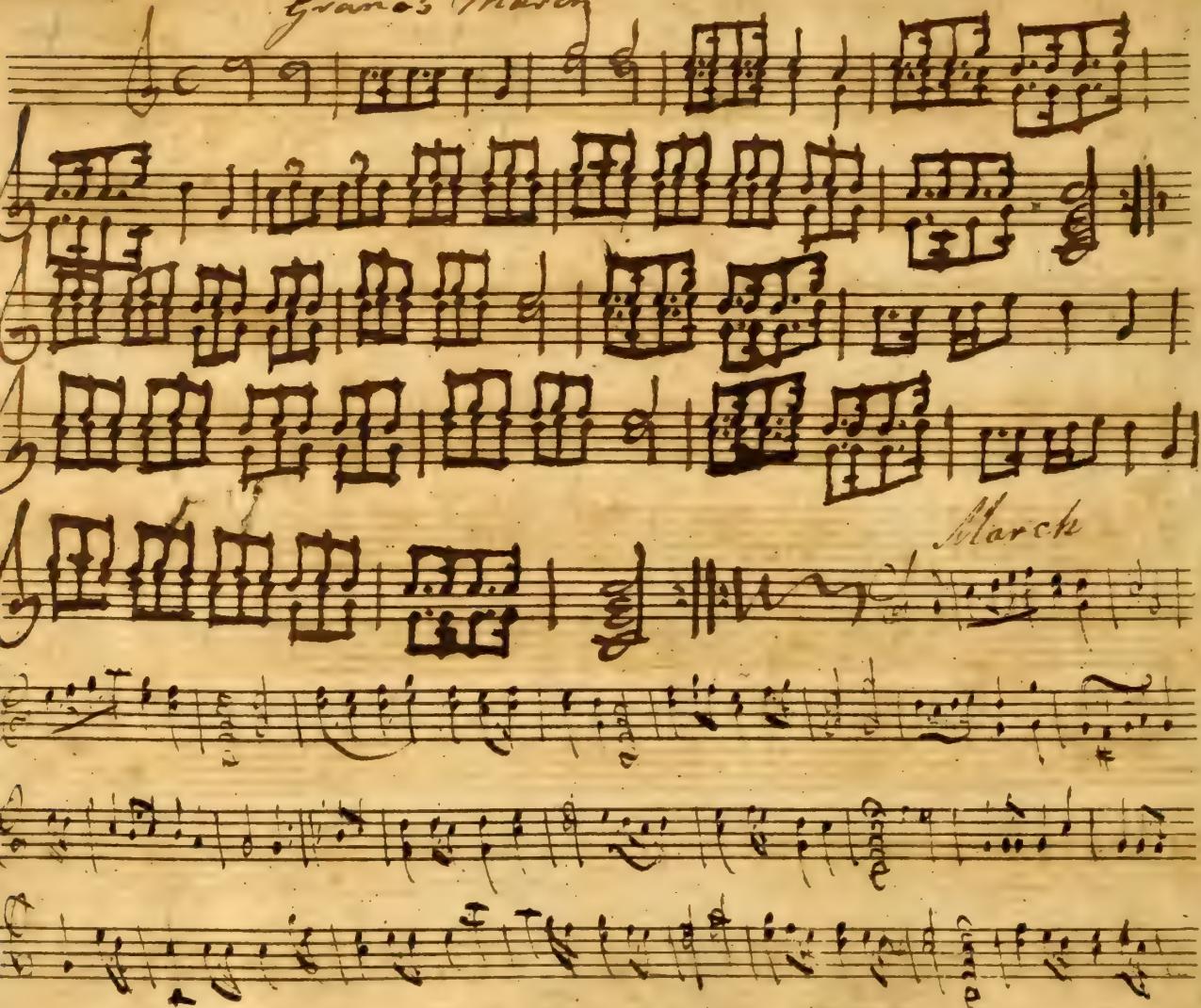
The Emperor's March



Count Brown's Marion



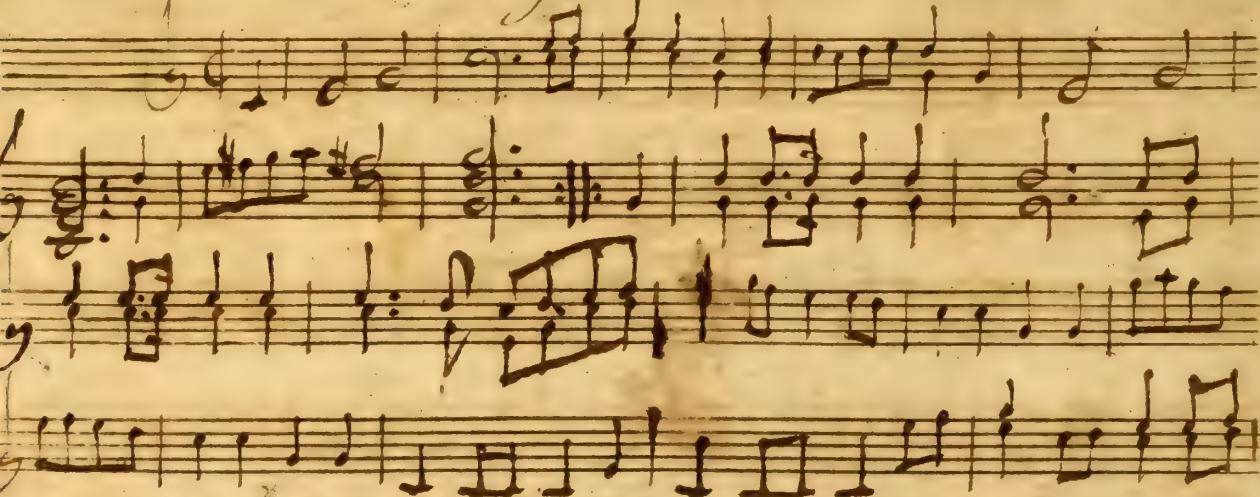
Graves March



King of Sweden's March

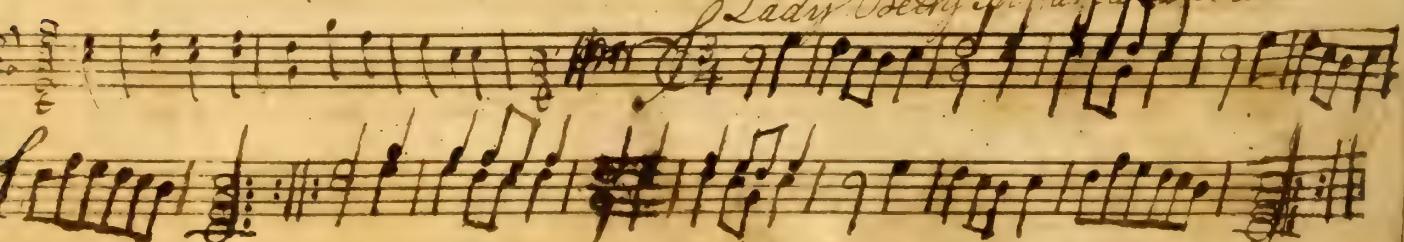
A handwritten musical score for a six-part setting of "The Lord's Prayer". The score is arranged in six staves, each with a unique clef and key signature. The staves are: 1) Treble clef, common time, 2) Bass clef, common time, 3) Alto clef, common time, 4) Tenor clef, common time, 5) Bass clef, common time, and 6) Bass clef, common time. The music consists of various note heads and stems, with some stems having vertical dashes. The score is written on aged, yellowed paper. In the center of the page, the text "The Lord's Prayer" is written in a cursive hand, with "in Kind" written above it. Below the title, the name "John R. Stearns" is written.

Prince Eugene's March



(The three and Repeated Measure)

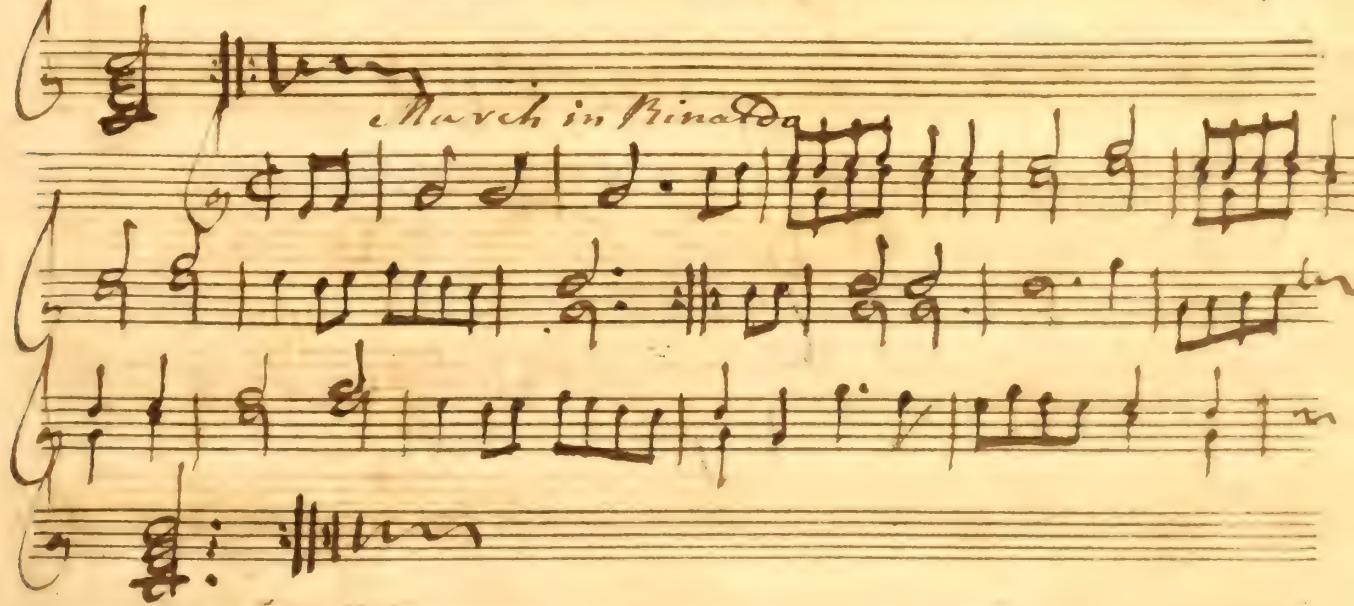
Lady Betty's March as it is Played



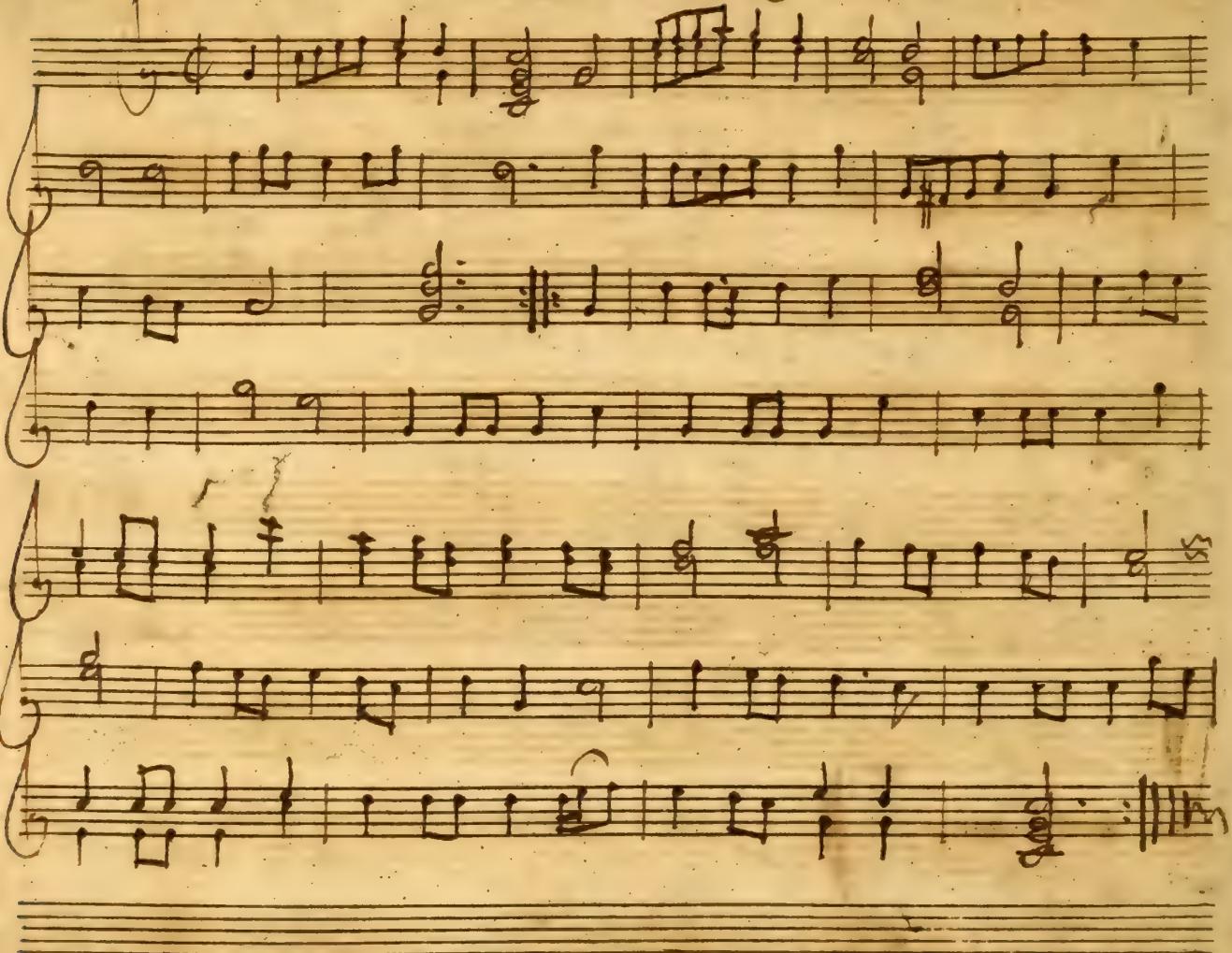
Gavot



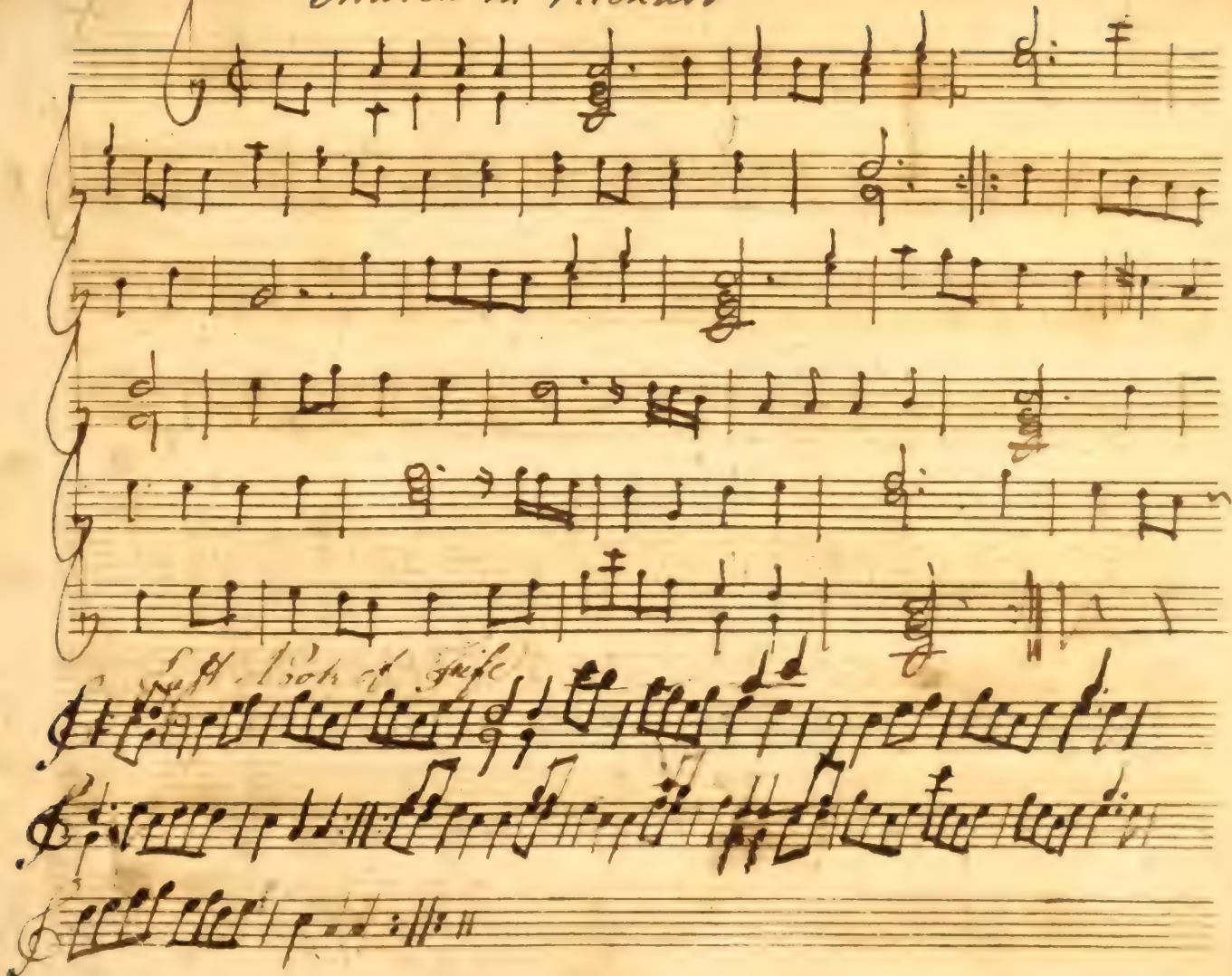
March in Rinaldo



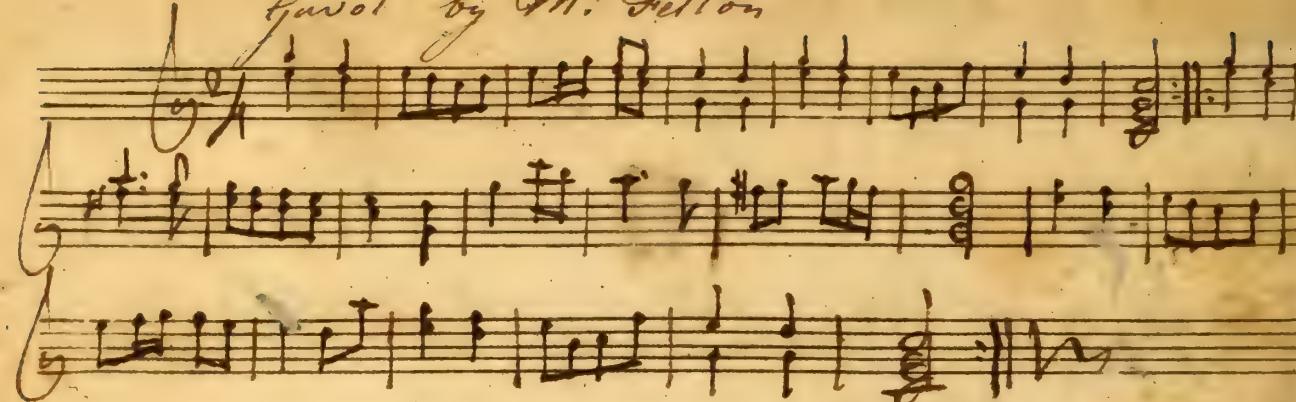
March in the Occasional Oratorio



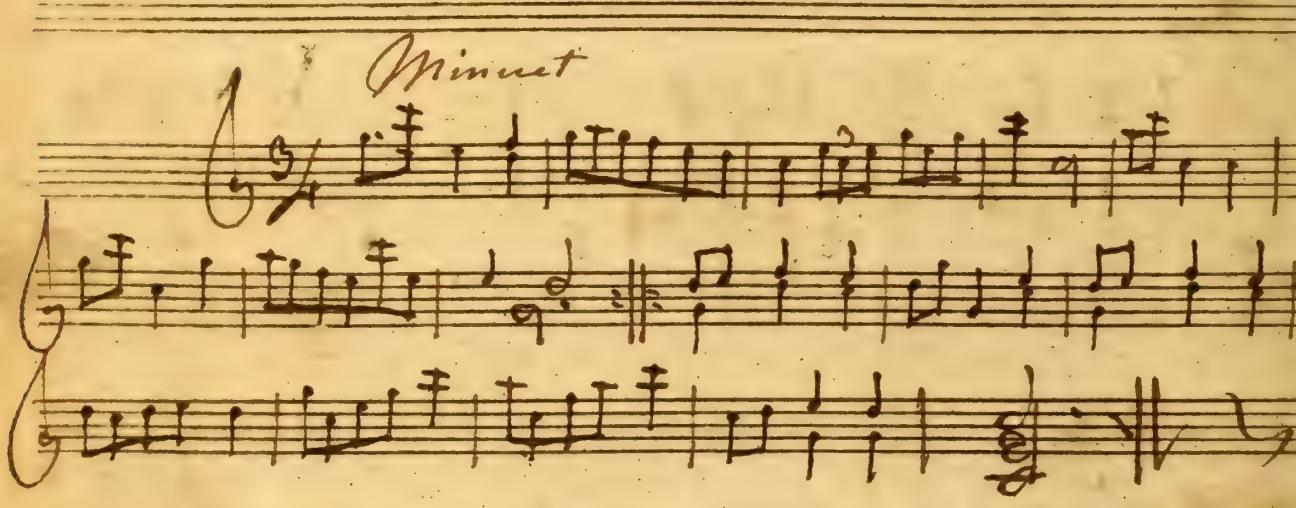
March in Richard



Gavot by W. Wilson



Minuet



Littlefield
soft 19^{1/2}
M 1/4

12

